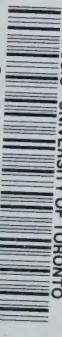


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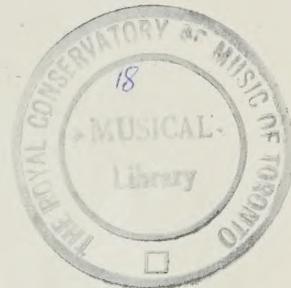
EL AMOR BRUJO

(L'AMOUR SORCIER)

(LOVE THE MAGICIAN)

BALLET EN UN ACTE DE

G. MARTINEZ SIERRA



MUSIQUE DE

MANUEL DE FALLA

PARTITION DE PIANO ET CHANT.

COUVERTURE ET VIGNETTE DE NATALIA GONTCHAROVA

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EL AMOR BRUJO. L'AMOUR SORCIER. LOVE THE MAGICIAN.

SCÈNE GITANE DE L'ANDALOUSIE

BALLET EN UN ACTE DE G. MARTINEZ SIERRA.

Musique de MANUEL DE FALLA.

PERSONNAGES.

1. *Candelas* ... Jeune femme gitane.
2. *Lucia* ... Jeune fille gitane.
3. *Le Revenant* Danseur (vieux costume de gitane, la figure noirâtre, aspect à la fois comique et horrible).
4. *Carmelo* ... Jeune homme gitane, amoureux de Candelas.

Quelques femmes gitanes, vieilles et jeunes.

CHARACTERS.

1. *Candelas* ... Young gipsy woman.
2. *Lucia* ... Young gipsy girl.
3. *The Spectre*... Dancer (in an old gipsy costume, with blackened face and an appearance that is at once comic and hideous).
4. *Carmelo* ... Young gipsy lover of Candelas.

Some old and young gipsy women.

ARGUMENT

Candelas, jeune femme très belle et très passionnée a aimé autrefois un gitane méchant, jaloux, et débauché, mais séduisant et calin. Elle a été fort malheureuse avec lui, cependant elle l'a aimé avec passion, elle l'a beaucoup pleuré et n'a pu l'oublier : le souvenir qu'elle en conserve est plutôt une sorte de songe hypnotique, une suggestion morbide, peureuse et affolée. Elle a peur, elle pense que le mort n'est pas tout à fait mort, qu'il peut revenir, qu'il continue à l'aimer à sa façon farouche, ombrageuse, infidèle et caline. Elle se laisse aller en proie à son passé, guidée par le pouvoir d'un spectre : pourtant elle est jeune, forte, et vivante. Le printemps revient et l'amour avec lui : l'amour vient sous la forme de *Carmelo*.

Carmelo, jeune et beau garçon, amoureux et galant, lui fait la cour. *Candelas* voudrait bien se laisser convaincre, elle l'aime aussi presque à son insu . . . mais le passé revient et l'obsède contre son amour présent. Lorsque *Carmelo* s'approche de *Candelas* et veut lui faire partager sa passion, le *Spectre* revient et terrorise la gitane qu'il éloigne de son amoureux. Ils ne peuvent échanger le baiser de l'amour parfait.

Carmelo éconduit, *Candelas* dépérît peu à peu : elle se sent comme ensorcelée, les amours défuntes voltigent autour d'elle d'un vol lourd comme des chauves-souris malfaisantes et fatidiques. Il y faut pourtant trouver un remède. *Carmelo* pense en avoir découvert

un. Il a été autrefois le camarade de celui dont le Spectre hante *Candelas*. Il sait que cet amoureux défunt était le type de l'amant andalou infidèle et jaloux ; puisqu'il semble conserver encore, même après la mort, du goût pour les jolies femmes, il faut le prendre par son faible, le détourner ainsi de cette jalousie posthume, et *Carmelo* pourra échanger avec *Candelas* ce baiser parfait contre lequel les maléfices de l'amour ne sauraient plus prévaloir.

Carmelo persuade *Lucia*, jeune fille gitane, amie de *Candelas* et jolie à ravir de sembler agréer les hommages du *Spectre* ; *Lucia* accepte par amour pour *Candelas*, et par curiosité féminine : l'idée de flirter avec un spectre lui semble attrayante et nouvelle. Et puis le défunt était un si joyeux vivant . . . *Lucia* se poste en sentinelle. *Carmelo* vient faire la cour à *Candelas* comme de coutume, le Revenant accourt . . . mais il trouve la gentille petite gitane, et il ne peut ni ne désire résister à la tentation : il n'a jamais résisté à la vue d'un joli minois. Il fait la cour à *Lucia*, il la cajole, il la supplie, et la petite gitane est si coquette qu'elle le met au désespoir. Pendant ce temps *Carmelo* a tout le temps qu'il faut pour convaincre *Candelas* de son amour, et la vie reprend ses droits sur la mort et sur le passé. Les amoureux échangent enfin le baiser qui triomphe de l'influence néfaste du *Spectre*. Et celui-ci meurt définitivement vaincu par l'amour.

SYNOPSIS.

Candelas, a young, very beautiful and passionate woman, has loved a wicked, jealous, and dissolute, but fascinating and cajoling gipsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre; yet she is young, strong, and vivacious. Spring returns and, with it, love, in the shape of *Carmelo*.

Carmelo, a handsome youth, enamoured and gallant, makes love to her. *Candelas*, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When *Carmelo* approaches her and endeavours to make her share in his passion, the *Spectre* returns and terrifies *Candelas*, whom he separates from her lover. They cannot exchange the kiss of perfect love.

Carmelo being gone, *Candelas* languishes and droops; she feels as if bewitched, and her past loves seems to flutter heavily round her like malevolent and foreboding bats. But this evil spell has to be broken, and *Carmelo* believes

to have found a remedy. He has once been the comrade of the gipsy whose spectre haunts *Candelas*. He knows that the dead lover was the typical faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his taste for beautiful women, he must be taken by his weak side and thus diverted from his posthumous jealousy, in order that *Carmelo* may exchange with *Candelas* the perfect kiss against which the sorcery of love cannot prevail.

Carmelo persuades *Lucia*, a young and enchantingly pretty gipsy girl, the friend of *Candelas*, to simulate acceptance of the spectre's addresses. *Lucia*, out of love for *Candelas* and from feminine curiosity, agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then, the dead man was so mirthful in life! *Lucia* takes up the sentinel's post. *Carmelo* returns to make love to *Candelas*, and the *Spectre* intervenes . . . but he finds the charming little gipsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to *Lucia*, coaxing and imploring her, and the coquettish young gipsy almost brings him to despair. In the meantime, *Carmelo* succeeds in convincing *Candelas* of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the *Spectre*, who perishes, definitely conquered by love.

EL AMOR BRUJO

L'AMOUR SORCIER

(Scène Gitane de l'Andalousie)

LOVE THE MAGICIAN

(Andalusian Gipsy-Tale)

Ballet en 1 Acte de G. MARTINEZ SIERRA.

Musique de MANUEL de FALLA

INTRODUCTION.

Allegro furioso, ma non troppo vivo. (M ♩ = 132.)

The musical score consists of three staves of piano music. The top staff is for the right hand, the middle staff is for the left hand, and the bottom staff shows the pedal notes. The key signature changes between G major (two sharps) and C major (no sharps or flats). The time signature is common time (♩). The dynamics include ff (fortissimo), f (forte), and m.s. (mezzo-forte). Pedal markings (Ped.) are present at the beginning of each section. The music is divided into measures by vertical bar lines.

Three staves of musical notation for three voices (Soprano, Alto, Bass) showing melodic lines with slurs and dynamic markings (e.g., *sforzando*, *piano*, *molto*, *ff*, *dim.*, *p*). The music consists of six measures per staff.

CHEZ LES GITANES. (La Veillée.)
Tranquillo e misterioso

(M. $\text{♩} = 72$)

RIDEAU

A single staff of musical notation for three voices (Soprano, Alto, Bass) with a dynamic marking of *pp* and a tempo of *sempre simile*. The bass line features sustained notes with grace notes.

(1) Cette mesure servant de liaison entre celle qui la précède et la Chanson, doit être supprimée au cas où celle-ci ne serait pas exécutée dans les auditions aux concerts.

CHANSON DU CHAGRIN D'AMOUR

Allegro $\text{♩} = 160$

pp

(con dolor)

A - y! — Ah! — Yo no
Ah! — Je sens

dim.

f

sé dans — qué sien - to, ni sé qué me
mon â - me un sourd je ne

pp

pa - sais - sa, cuan - do és -
quoi, Quand cet

dim. mf pp

(con temor)

- - te mar - di - to gi - ta - no me far - ta! -
- hom-me in - fâ - me n'est pas au - près de moi! -
Can-de-la que
Feu, ma com-pa-

mf dim.

ar - des (♩=♩) f affret.
gni - e (con ira)

Más arde el in - fier-no que toi - ta mi sangre a - bra - sa de
Je crains moins ta flamme que la ja - lou - si - e qui me brû - le

rit.

pp colla voce f

6 (♩=♩) *a tempo*

ce - los!
l'a - me!

(♩=♩) *a tempo*

p

A - y! Cuan - do el
La - ri -

dim.

ri - o sue-na qué que-rrá de - cir?
- viè re a - mi - e mur-mu - re tou - jours.

Ah! - y!

pp

mf

7

(con amargura)

Por que
Et l'in-

-rer á o-tra se or-ví-a de mi! A-y!
-grat m'ou-bli-e pour d'autres a-mours. Ah!

(con desvario)

Cuando el fuego a-bra-sa...
Ce feu qui brûle en moi...

Cuando el río sue-na...
Ce soud je ne sais quoi...

Più mosso.

(con locura)

Siel a-gua no mata al fue - go
Larmes é-tei-gnes en moi —
Più mosso.

A miel pe-nar me con - de - na!
Ah! je sens mourir mon cœur! —

A miel que-rer me en-ve - ne - na!
Mar-ty - ri - sé de dou - leur —
rit. molto
(con forza) —
A mí me ma-tan las pe - nas!
D'un a-mour trai tre et men-teur —
a tempo

f > — p —
A - y! —
Ahh! —
poco rit.
pp — poco —
Tempo.
(Tranquillo e misterioso)

Ces trois mesures servant de liaison pour la suite, doivent être exécutées même au cas où la Chanson serait supprimée.

(LE REVENANT)

MOSSO. (M. $\text{d} = 126$)

9

mf marc.

p 2 ped.

glissando

ped.

gliss.

ped.

gliss.

ped.

ff *ped.*

DANSE DE LA FRAYEUR.

Allegro ritmico. (M. $\text{d} = 126$)

mf marc.

f

p

3 2 1 3 2 1 2

mf marcato

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time. The score includes dynamic markings such as *f*, *mf*, *s*, *dim.*, and *ms*. The notation features various note values, rests, and slurs. The piano part includes both treble and bass clef staves.



Musical score page 11, measures 6-10. The music continues in common time, treble clef, and key signature of one sharp. Measures 6 and 7 show eighth-note pairs. Measure 8 starts with *f*, followed by eighth-note pairs. Measure 9 starts with *p*, followed by eighth-note pairs. Measure 10 starts with *f*, followed by eighth-note pairs.

Musical score page 11, measures 11-15. The music is in common time, treble clef, and key signature of one sharp. Measures 11 and 12 start with *f*, followed by eighth-note pairs. Measure 13 begins with *dim.* (diminuendo), followed by eighth-note pairs. Measure 14 starts with *pp* (pianissimo), followed by eighth-note pairs. Measure 15 concludes with eighth-note pairs.

Musical score page 11, measures 16-20. The music is in common time, treble clef, and key signature of one sharp. Measures 16 and 17 start with *cresc.* (crescendo), followed by eighth-note pairs. Measure 18 starts with *f*, followed by eighth-note pairs. Measure 19 starts with *f*, followed by eighth-note pairs. Measure 20 concludes with eighth-note pairs.

Musical score page 11, measures 21-25. The music is in common time, treble clef, and key signature of one sharp. Measures 21 and 22 start with *p* (piano), followed by eighth-note pairs. Measure 23 starts with *cresc.* (crescendo), followed by eighth-note pairs. Measure 24 starts with *mf* (mezzo-forte), followed by eighth-note pairs. Measure 25 concludes with eighth-note pairs.

A musical score for piano, page 12, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *cresc.* followed by *sempre*, leading to *ff*. The second system begins with *p f*. The music includes various dynamics such as *ff*, *mf*, *p f*, and *ff marc.* The score is written in common time, with treble and bass clefs. Measures 1-4: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 5-8: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 9-12: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 13-16: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 17-20: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 21-24: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 25-28: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 29-32: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 33-36: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 37-40: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 41-44: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 45-48: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 49-52: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 53-56: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 57-60: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 61-64: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 65-68: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 69-72: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 73-76: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 77-80: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 81-84: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 85-88: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measures 89-92: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measures 93-96: Treble staff has sixteenth-note patterns. Bass staff has quarter notes.

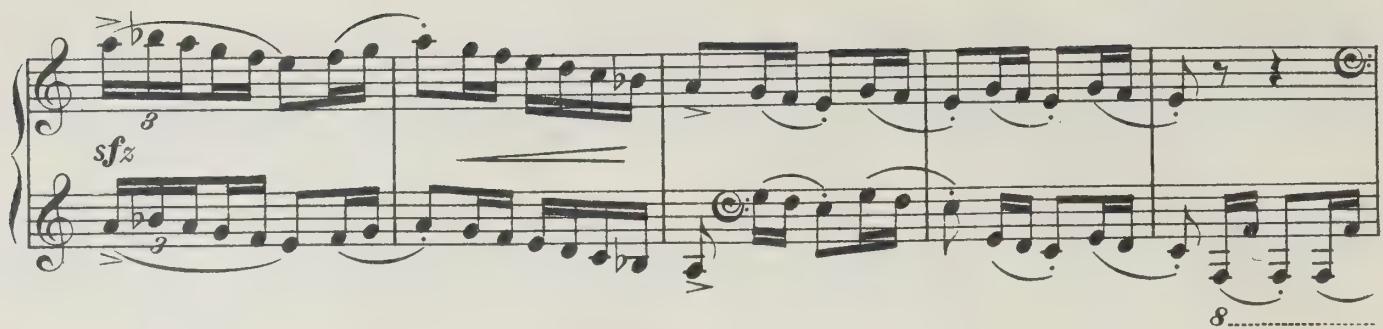


Musical score page 13, measures 5-8. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measure 5: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 6: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 7: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 8: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs.

Musical score page 13, measures 9-12. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measure 9: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 10: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 11: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 12: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs.

Musical score page 13, measures 13-16. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measure 13: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 14: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 15: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 16: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs.

Musical score page 13, measures 17-20. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measure 17: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 18: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 19: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs. Measure 20: Treble staff shows eighth-note pairs. Bass staff shows eighth-note pairs.



LE CERCLE MAGIQUE. (Récit du Pêcheur.)
Andante molto tranquillo. (M. = 44)

poco rit.

a tempo

lunga

breve

poco rit.

pp a tempo

MINUIT. (Les Sortilèges.)
Lento e lontano. (M. $\text{♩} = 72$)

1 2 3 4 5 6

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

z Ped.

7 8 9 10 11 12

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

z Ped.

*

pp

mf *z Ped.*

*

DANSE RITUELLE DU FEU.

(pour chasser les mauvais esprits.)

All° ma non troppo. (M. $\text{d} = 126$)

The musical score consists of six staves of music. The first three staves are in common time (C:4) and the last three are in common time (C:2). The key signature changes frequently, including G major, F major, E major, D major, C major, A major, G major, F major, E major, D major, C major, A major, and G major. The score includes dynamic markings such as *f*, *pp*, *mf*, *p*, and *tr* (trill). The vocal parts feature sustained notes and rhythmic patterns. The lyrics "CANDELAS." and "Ah!" appear in the vocal parts.

CANDELAS.

mf Ah! Ah! Ah! Ah!

(quelques voix) *f*

Ah! _____ Ah! _____

ff e molto marcato

sffz *Led.* * *sffz* *Led.* *

Ah! _____ Ah! _____

sffz *Led.* * *sffz* *Led.* *

Ah! _____ Ah! _____ Ah! _____

sffz *Led.* * *sffz* *Led.* * *sffz* *Led.* *

Ah! — *Ah!* —
f *pp* *p* *ff*
molto dim. *pp*
mf cresc. *f* *dim.*
 J.S.W.C. 9713

p cresc.

ff

dim.

p cresc.

Ped.

ff

dim.

p

Ped.

p cresc.

Ped.

ff

dim.

p cresc.

ff

dim.

p

pp poco rit.

morendo

2 Ped.

pp a tempo

tr

tr

pì pp

Ped.

CANDELAS.

mf Ah! Ah! Ah! Ah!

Quelques voci

Ah!

Ah!

ff e molto marcato

Ssz
Led.

sfz

Ah! —

Ah! —

A musical staff with a key signature of one flat. The first measure contains a bass clef, a 'b' for B-flat, a whole note, and a half note. The second measure starts with a fermata over a bass clef, followed by a bass note and a treble note.

1

Ah!

Ah! _____

< Ah! —

b

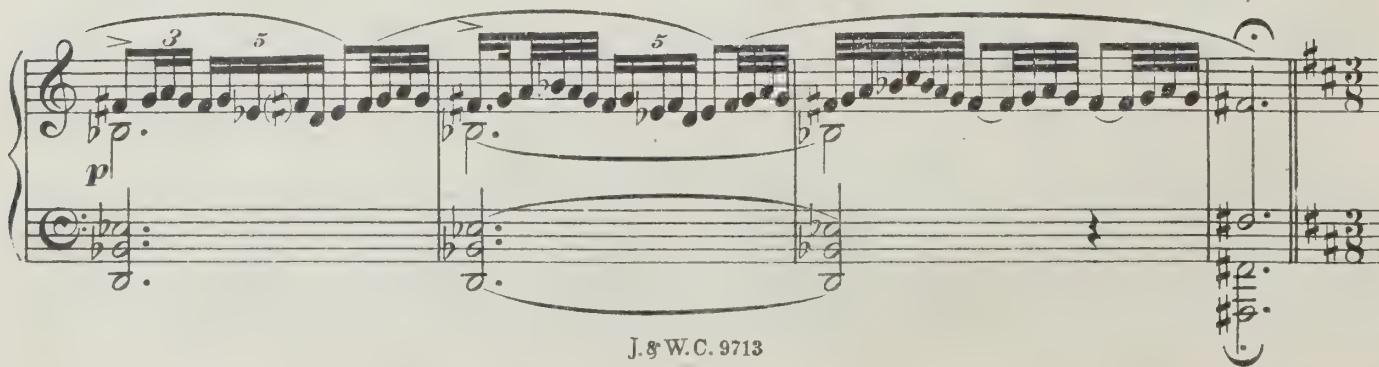
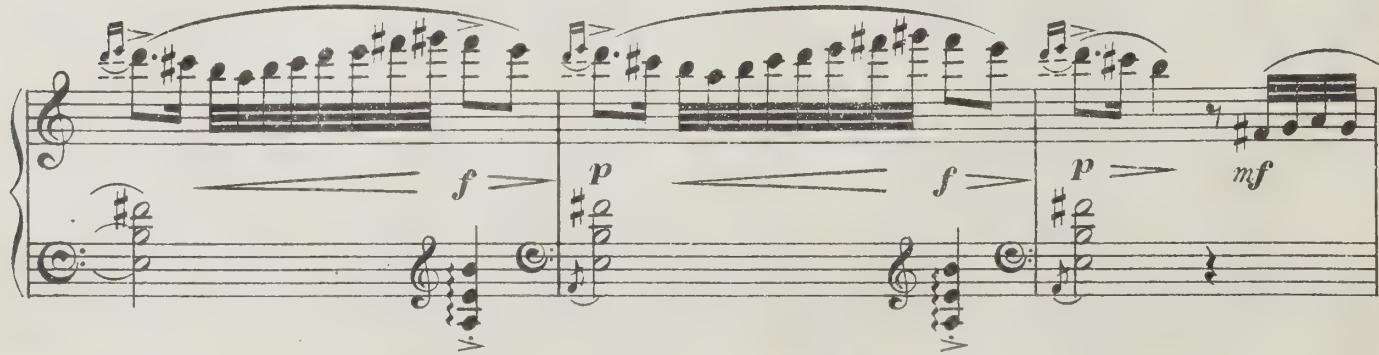
*S. B.
Lod.*

513
Led.

1

A musical score page featuring five systems of music. The top system shows two staves: a soprano staff with lyrics "Ah! — Ah!" and a piano staff with dynamic markings "sfz" and "f". The second system shows a piano staff with dynamic "pp" and a crescendo marking "2 red.". The third system shows a piano staff with dynamic "ff" and a decrescendo marking "2 red.". The fourth system shows a piano staff with dynamic "pp" and a decrescendo marking "2 red.". The fifth system shows a piano staff with dynamic markings "mf cresc.", "f", and "dim.".

Poco a poco affrettando

SCÈNEPoco moderato. (M $\text{d} = 69$)Allegro. (M $\text{d} = 100$)Tempo I^o

CHANSON DU FEU FOLLET.

Vivo. ($\text{♩} = 69.$)

2 Ped. * Ped. * Ped.

Lo mis - mo que er fue - go fá-tuo, lo mis - mi-to es er
L'a-mour est flam-me et ca - pri-ce, l'a - mour est un feu

Ped. Ped. Ped. (sempre simile.)

que fol - ré let.

Ped. * Ped. (simile)

Lo mis - mo que er fue - go fá-tuo, lo mis - mi-to es er
L'a-mour est flam-me et ca - pri-ce, l'a - mour est un feu

Ped. Ped. Ped. Ped. (sempre simile.)

J. & W. C. 9713

que fol - ré - let. Le Vous ju - yes, y te per - si - gue,-
 le il 3 ya - mas, y e - cha á co - rré. Lo mis - mo que el fue-
 vous suit quand vous fu - yez. La - mour est flamme et
 - go - fa - tuo, lo - mis - mi - to es er - que - ré.
 - ca - pri - ce, l'a - mour est un feu fol - let.
sfz.
Ré.
sfs.
sfs.
Ré. (simile)

Mal-ha -
Mal-heur

ya los o - jos ne-gros que le al - can-za - ron á ver!
aux yeux qui vou lu-rent voir sa flam-me vol - ti - ger!

Ped.

Mal-ha -
Mal-heur

* *Ped. (simile)*

Ped.

ya los o - jos ne-gros que le al - can-za - ron á ver!
aux yeux qui vou lu-rent voir sa flam-me vol - ti - ger!

Ped.

Ped. (sempre simile.)

Mal - ha - yaerco - ra - zón - tris - te que en su lla - ma
 Mal - heur au cœur mi - sé - ra - ble Qui dans sa flamme

p *f* *p* *f* *p* *f* *p*

poco rit.

qui - so ar - dé! Lo mis - mo que er fue go fá - tuo se des -
 a brú - le! L'a - mour est flam - me et ca - pri - ce qui fuit
 colla voce.

s *pp*

morendo - - a tempo

- va - ne - ce er que ré! com - me un feu fol let!

sfz *sfz* *pp*

Ped. * *Ped.* *

molto dim.

ppp

PANTOMIME.

Allegro (M. $\text{d} = 132$)

The musical score consists of five staves of music. The first four staves are in common time (indicated by '4') and the last staff is in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a dynamic ***ff*** and a treble clef. Measures 2-3 show eighth-note patterns with slurs and grace notes. Measure 4 begins with a bassoon-like line. Measures 5-6 continue the eighth-note patterns. Measure 7 features a dynamic ***p cresc.***, followed by ***f***. Measures 8-9 show sixteenth-note patterns. Measure 10 starts with a dynamic ***cresc. sempre***. Measures 11-12 show eighth-note patterns with slurs. Measure 13 begins with a bassoon-like line. Measures 14-15 show eighth-note patterns. Measure 16 begins with a dynamic ***p***, followed by ***mf***, ***#d***, ***#d***, ***p***, ***mf***.

Musical score page 30, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. Measure 1 starts with a dynamic 'p' (piano). Measures 2 and 3 start with 'mf' (mezzo-forte). Measure 4 ends with a double bar line and a repeat sign.

Musical score page 30, measures 5-8. The top staff continues in common time with a key signature of one sharp. The bottom staff changes to 2/4 time. Measures 5 and 6 start with 'pp' (pianissimo). Measure 7 ends with a double bar line and a repeat sign.

Andantino tranquillo (M. $\frac{d}{=168}$)

Musical score page 30, measures 9-12. The top staff begins with a dynamic 'p'. Measures 10 and 11 start with 'pp'. Measure 12 ends with a fermata and the instruction '2d'.

p *espr.* *sempre marcato il canto*

Musical score page 30, measures 13-16. The top staff features eighth-note chords. The bottom staff features sixteenth-note patterns. The instruction 'sempre marcato il canto' is written above the top staff.

Musical score page 30, measures 17-20. The top staff features eighth-note chords. The bottom staff features sixteenth-note patterns.

a tempo

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with eighth-note chords in common time. Measure 2 shows sixteenth-note patterns. Measure 3 includes dynamic markings *p* and *pp*. Measure 4 features eighth-note chords. Measure 5 ends with a dynamic *mf*.

*sonoro
ma non f.*

Musical score for two staves. Measure 6 begins with *pp* dynamics. Measure 7 has a dynamic *mf*. Measure 8 ends with *pp*. Measure 9 continues with eighth-note chords. Measure 10 concludes with a dynamic marking *sonoro ma non f.*

cresc.

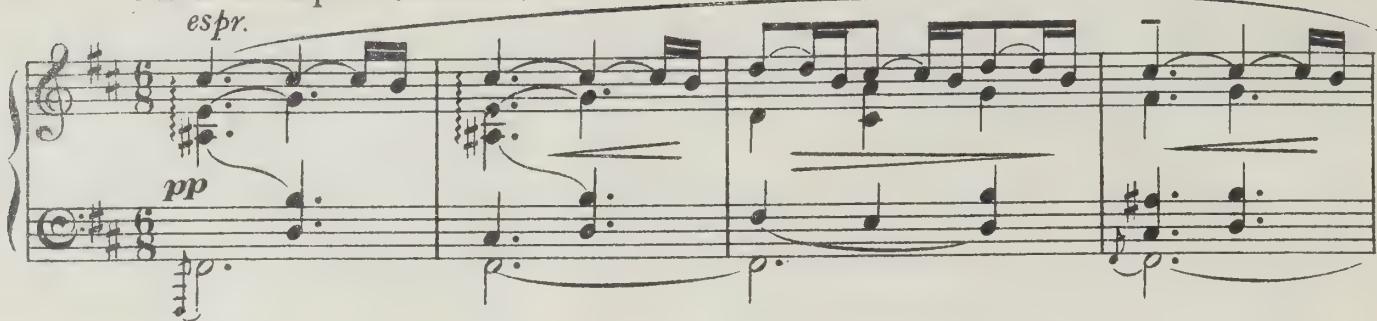
Musical score for two staves. Measures 11-14 show eighth-note chords. Measure 15 begins with *m.d.* (mezzo-d动态) and ends with *cresc.* (crescendo).

m.d.

Musical score for two staves. Measures 16-19 show eighth-note chords. Measure 20 begins with *p* dynamics and ends with *pp* dynamics and *pochiss. rit.* (pochissimo ritardando).

Musical score for two staves. Measures 21-24 show eighth-note chords. Measure 25 begins with *rall. poco a poco* (rallentando poco a poco) and ends with a dynamic *pp*.

Molto tranquillo. (M. d.=50)

espr.

Musical score for piano, 2 staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *poco rubato*, *cresc.*, *poco rit.*, *mf*.

Musical score for piano, 2 staves. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *pp*, *morendo*, *dolce espr.*, *2 ped.*

Musical score for piano, 2 staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *pp*.

Musical score for piano, 2 staves. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *poco*, *(come un eco)*, *ppp*.

DANSE DU JEU D'AMOUR.

*Allegretto mosso. (M. d.=60)**dolce espr.*

pp
2 Ped.

cresc.
mf

dim.
p

CANTO.

Túe-res a - quel mal gi-

C'est toi cet a - mant in-

pp

pp

legg. Ped. * Ped. *

- ta - no - que u-na gi - ta - na que - ri - - a;
 fa - me - Qué mon cœur cro-yait sin - cè - - re
tr *tr* *tr*
 Ped. *sempre simile*

el què - ré que ella te da - ba tu no te lo me - re -
 Mais l'a - mour de ma pau - vre à - me tu ne le mé - ri - tais
tr *tr* *tr* *tr*
 Ped.

- ci - ast dolce marc.
 gué - re!
tr *tr* *pp* *pp*
 Ped. * 2 Ped.

pp

Quien lo ha - bí - a de de - ci
Tu fai - sais à mon a - mour

que con o - tra la ven -
des pro - mes - ses men - son -

Ped. sempre

p *pp*

-di - - as! *gè - - res!* *(d = d)*

pp *pp*

pp *mf* *mf*

pp *mf*

p *pp*

*dolce
espress.*

36

*dolce
espress.*

f

pp

Ped.

*

mf

dim.

p

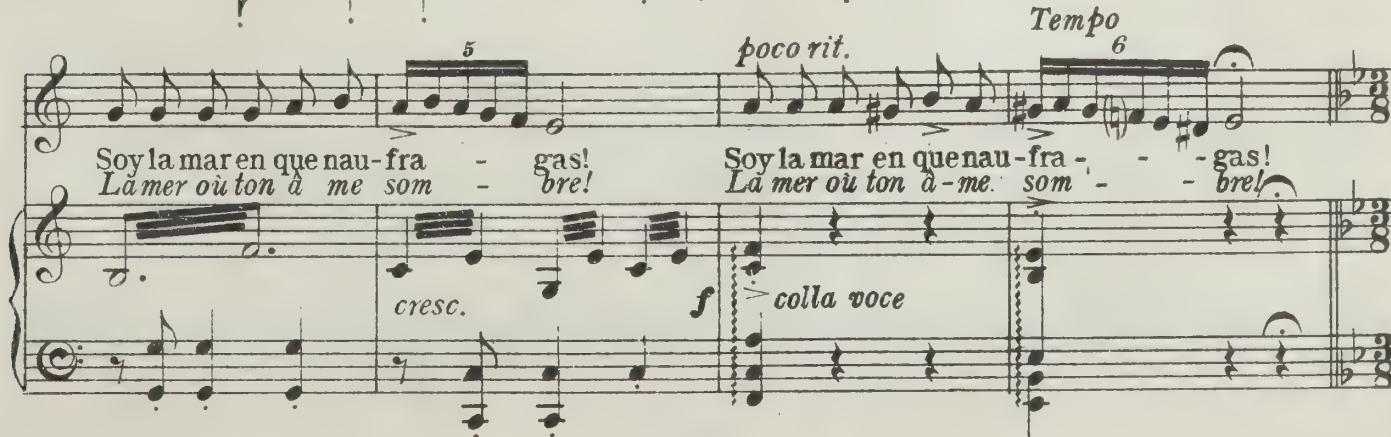
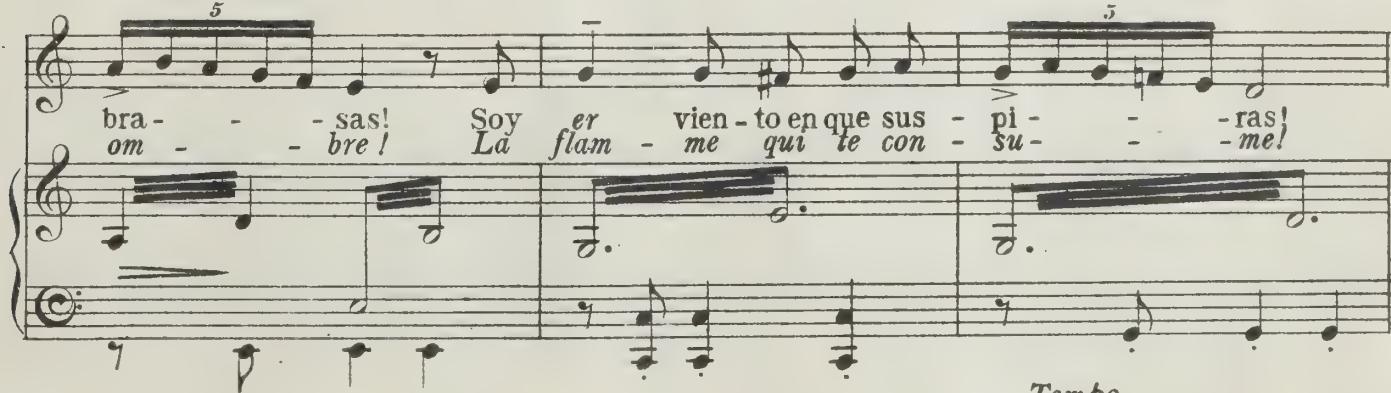
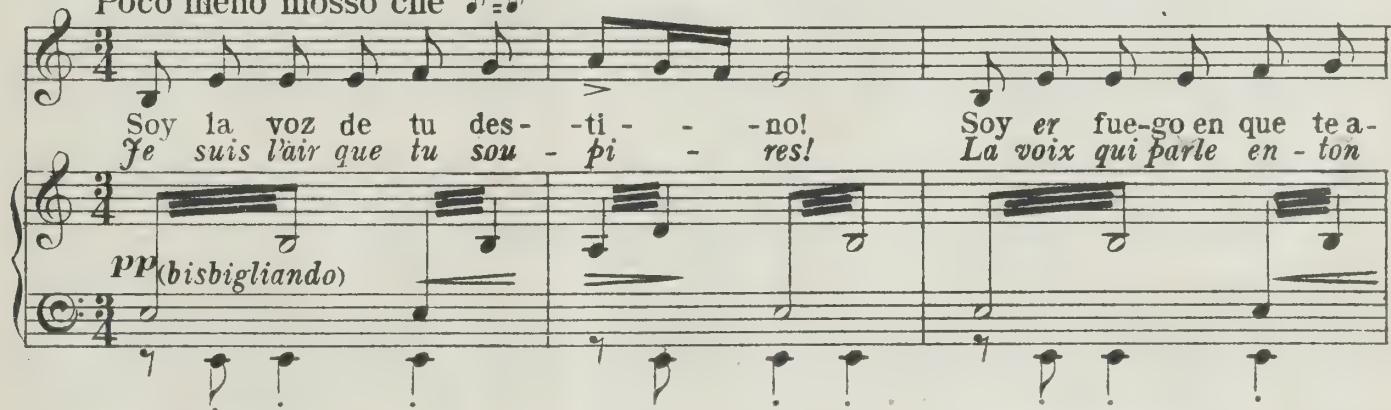
pp

pp

2 Ped.

più marc.

Poco meno mosso che



Poco più mosso che $\frac{d}{=}$ $\frac{d}{=}$

3/8

f *p* *f* *p*

mf

ff

poco

FINAL.

LES CLOCHE DU MATIN.

Allegretto tranquillo. (M. $\text{♩}=80$)

p marc.

2 Ped.

CANTO.

Ped. sempre

cresc.

cresc.

- tad, *que*
joie *vuel-* - - - *ve la glo - ria*
ci *ve - nir mon a -*

mi - a! *- mour.*
più cresc.

ff sempre

Largamente

rit. *etc.*
ss mfp *ff* *fff³*
marcatissimo

rit. molto - - - *fffz*
3 *8a*

BALLET

		Piano Score
		s. d.
Berners, Lord		
Luna Park—Fantastic Ballet in One Act	...	5 0
The Triumph of Neptune	...	12 0
A Wedding Bouquet—with Chorus	...	12 0
Cimaresa-Malipiero		
Cimarosiana—Ballet Suite	...	2 0
Falla, M. de		
Love the Magician (L'Amour Sorcier), with Songs	...	10 0
The Three Cornered Hat (Le Tricorne)	...	15 0
Holbrooke, J.		
The Mask of the Red Death	...	5 0
The Moth and the Flame	...	3 0
Locke, J.		
The Fantastic Ballet: Suite of four numbers	...	2 6
Lutyens, E.		
Midas—A Surrealist Ballet	...	On hire
Malipiero, G. F.		
La Mascarade des Princesses Captives, Piano Duet	...	5 0
Pantea	...	10 0
Milhaud, D.		
Les Songes	...	5 0
Rossini-Respighi		
La Boutique Fantasque—Complete Ballet	...	10 0
Selection	...	3 0
Santoliquido, F.		
The Dancer with the Yellow Mask	...	5 0
Scarlatti-Tommasini		
The Good Humoured Ladies	...	10 0
Strawinsky, L.		
The Tale of a Soldier (to be read, played and danced)	...	15 0
Les Noces—with Chorus	...	15 0
Fulcinella	...	15 0
Tchaikovsky, P.		
Suite from "The Sleeping Princess"	...	3 0

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M Falla, Manuel de
1523 El amor brujo. Piano-
F25A44. vocal score. French &
1921 Spanish.
 El amor brujo

